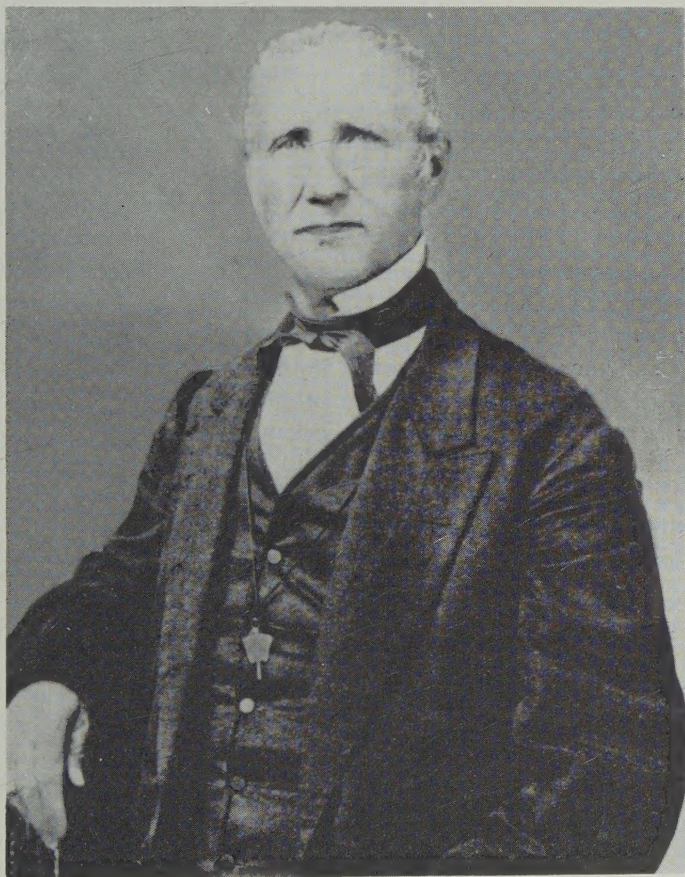


The Hymn

JANUARY 1964



WILLIAM WALKER
1809-1875

Volume 15

Number 1

The President's Message

NEW HYMN BOOKS FROM ABROAD

In recent weeks six new hymn books from abroad have come to my desk. They are in Arabic, Spanish, Chinese, Sinhalese and English. The two books in English are *Hymns of the Church* from the United Church of Christ in Japan, and the *E.A.C.C. Hymnal* published by the East Asia Christian Conference whose initials it bears. These two books are for the use of groups which are normally English speaking or find in the use of English a common medium for Christian fellowship.

The Arabic book is titled (in Arabic) *Emmanuel Hymns* and grows out of the hymnic interest of those in Emmanuel Home in Cairo, Egypt, a Leadership Training Center sponsored by the United Presbyterian Church in the U.S.A. The Chinese book is called the *Treasury of Praise* and is published in Taiwan (Formosa). The titles of the hymns and the sources of words and tunes are in both Chinese and English, though the words of the hymn are in Chinese only. It is the largest of these books under review, and contains 690 hymns. The Spanish book titled *Cantico Nuevo* is the work of a committee headed by Mrs. Vera L. Stockwell who is known to many Hymn Society members. It is published by the Methodist Press in Buenos Aires, Argentina; and will be used by Spanish Speaking Evangelicals in Latin America. *The Sinhalese Hymnal* comes from Ceylon and has as its purpose to provide a hymnal "of purely Sinhalese or Oriental tunes covering the entire Christian Year." It has 163 hymns and fifteen responses. It is the product of the Council of Sinhalese Music which is composed of representatives from the Anglican, Methodist and Baptist Churches.

The other five books have their quota of indigenous hymns though it is natural that much of the material should come originally from Western sources and be adapted to the local groups.

It is thrilling to realize that hymnic interest is world-wide, and that groups around the world are alert to the hymnic changes that keep hymnody abreast of the times. As in America with its array of new hymnals, so in other parts of the world the same need is felt and provided for.

—DEANE EDWARDS

The Hymn

Published by The Hymn Society of America, New York
Volume 15 January, 1964 Number 1

CONTENTS

THE PRESIDENT'S MESSAGE	2
<i>Deane Edwards</i>	
THE EDITOR'S COLUMN	4
<i>William Watkins Reid</i>	
WILLIAM WALKER, 1809-1875: POPULAR SOUTHERN HYMNIST	5
<i>Harry Eskew</i>	
THESES AND DISSERTATIONS RELATED TO AMERICAN HYMNODY	14
THE HYMNODY OF THE DISCIPLES OF CHRIST IN THE U.S.A.	15
<i>George Brandon</i>	
HISTORY OF AMERICAN-JEWISH HYMNODY (Cont'd. from October HYMN)	23
<i>A. W. Binder</i>	
HYMN-ANTHEM AND PRELUDE LITERATURE	27
<i>Edward H. Johe</i>	
REVIEW	30

Ruth Ellis Messenger, *Editor*
Armin Haeussler, *Literary Consultant*
Morgan F. Simmons, *Book Review Editor*

Music Editors
Edward H. Johe
William B. Giles

Seth Bingham, *Musical Consultant*

THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$5.00 yearly (accredited student members, \$2.50).

All correspondence concerning membership, literature of the society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: RIVERSIDE 9-2867.

All correspondence concerning THE HYMN should be directed to Dr. Ruth E. Messenger, 720 West End Ave., New York 10025.

Material appearing in THE HYMN may not be reproduced without written permission from the Editor.

Printed in the United States of America.

The Editor's Column

TRENDS IN CONTEMPORARY HYMNODY

WILLIAM WATKINS REID

The revolutions through which the world has been passing since 1914 have been in practically every area of human life, thought, and concern. Men speak mostly of the military struggles, the second industrial revolution, the social-economic battles for freedom, peace, food, and a share in world trade and goods.

Parallel to these revolutions—and, indeed, entwined with them—are deep revolutions in men's thoughts, and ideals, and goals; in their educational, social, political, scientific, economic, and religious outlooks and hopes. Hope and fear, ambitious desire and unexpressible despair have made men question every "established" belief, and led to high mind-reaching and deep soul-searching.

In the midst of this confusion of thought, spirit, and action, the Christian church has been a bulwark protecting ancient values and ideals. The Holy Bible and the Church's Master have not changed: indeed, their meaning is clearer and better understood today than for many centuries. Men are measuring the revolutions by Christian teachings and ideals.

But the *application* of the unchanging Gospel to the new situations and human needs brought on by the revolutions are modifying the *content* (not the purpose) of the service of worship in almost every church. Beginning with the shock of World War I, there came changed emphases and content in sermons, new needs and petitions were voiced in prayers, and hymnals were searched for words that gave meaning and reality and truth to the worshipers' deepest concerns. Many of the long-used hymns and gospel songs seemed inadequate in the light of wider human suffering, need, and aspiration.

This concern for the application of the Gospel to the conditions of the world and to the queries and hungers of men demanded "new songs"—hymns that united an understanding of the purposes of God, man's dependence upon him, and a new concept of the meaning of service in making real the brotherhood of all men. Phases of this spiritual-social outlook appeared in many new post-1914 texts written by (among others): Albert F. Bayly, W. Russell Bowie, Robert S. Bridges, George W. Briggs, Gilbert K. Chesterton, Thomas Curtis Clark, Geoffrey Dearmer, C. Winfred Douglas, Harry Emerson Fos-

(Continued on Page 13)

William Walker, 1809-1875: Popular Southern Hymnist ¹

HARRY ESKEW

WILLIAM WALKER, a southern representative of popular trends in nineteenth century hymnody, was born in the foothills of upper South Carolina on May 6, 1809. His birthplace, located on the Tiger River in Union County by his biographer,² was near the still-existent village of Cross Keys. Upper South Carolina, which was largely opened for settlement by a treaty with the Cherokee Indians in 1755, played a leading role in the American Revolution. This frontier area during the late eighteenth century was gradually settled by immigrants from the northern states and the Carolina coastal area.

In this predominantly rural society Walker's opportunity for formal education probably began at the age of eighteen, when his family moved to Cedar Springs, a small community near Spartanburg, and enrolled him in the Word Academy, a school regarded as one of the finest in upper South Carolina in its day.³

Walker's parents also furnished him with religious instruction, and at about the age of twenty he joined a Baptist church. His mother taught Walker hymns at an early age. Three hymns he learned by the age of five, entitled "Solemn Thought" (S-29, C-361), "That Glorious Day" (W-104), and "French Broad" (S-265, C-208), the tunes reflecting the Anglo-American folksong tradition. During his youth Walker received at least rudimentary training in music, perhaps through a singing school, for at the age of eighteen he composed his first original hymn tune, SOLEMN CALL (C-155), a folk-like piece in fuguing form. With this background of musical and religious training, Walker became convinced that his calling lay in the field of sacred music. As picturesquely described by a contemporary,

Harry Eskew, MSM, is on the staff of the School of Church Music, New Orleans Baptist Theological Seminary. This article is a revision of a paper read before the Gulf States Chapter of the American Musicological Society, March 20, 1962, and is based on his Master's thesis, "The Life and Work of William Walker," which contains many additional biographical details. The author wishes to express his indebtedness, in the preparation of these studies, to Professor Gilbert Chase of Tulane University.

To perfect the vocal modes of praise became the leading ambition and cynosure of his long, laborious, and useful life. Determined, at once, he gathered and arranged into metre and melody a wonderful book, suitably adapted to the praise and glory of God.⁴

This "wonderful book," fully entitled *The Southern Harmony and Musical Companion*, was the first and most popular of Walker's four song compilations. *Southern Harmony* was first published in New Haven, Connecticut, in 1835, when the compiler was only twenty-six years of age. By 1854 at least seven editions of this tune-book had appeared, and by 1866 a reported 600,000 copies had been sold. The tremendous popularity was probably not far exaggerated in the tribute of Walker's biographer.

... *The Southern Harmony* and his name, the name of the distinguished author, are as familiar as household duties in the habitations of the South.⁵

Walker's other early song collection, *Southern and Western Pocket Harmonist*, published in Philadelphia in 1846, was designed as an appendix to *Southern Harmony*.

Only a few months before the initial 1835 publication of *Southern Harmony* Walker married Amy Shands Golightly, sister-in-law of Benjamin Franklin White, who nine years later compiled the famous *Sacred Harp*. Mr. and Mrs. Walker settled in the town of Spartanburg, where they brought up a large family of ten children. In Spartanburg, which in 1850 had a population of less than one thousand, Walker operated a bookstore, which enabled him to acquire a considerable personal library, as well as keep abreast with the latest tunebooks of his competitors. Walker was a highly respected citizen of his community, and played a leading rôle in many church, educational, and civic activities.

Through his musical activities, Walker acquired the nickname, "Singing Billy" Walker. He was active in teaching singing schools throughout a large area, for in 1866 he wrote

... we have travelled thousands of miles in the Middle, Southern, and Western States, and taught a number of singing schools (C-iii).

Walker trained a sizable number of singing school teachers to spread the knowledge of what he called the "important, sacred, and delightful science" throughout the South. He also promoted the normal school (an extended type of singing school), which he regarded as more effective than the usual singing school. (C-iii).

During the Civil War, Walker served for a time as a nurse in

Richmond, where he became a personal friend of General Stonewall Jackson. In 1866 was published Walker's *Christian Harmony*, which he considered superior to his *Southern Harmony*. A revised edition of *Christian Harmony* appeared in 1873, but this tunebook did not achieve the popularity of his earliest work. In 1869 was published Walker's last song compilation, *Fruits and Flowers*, a book designed for children. Walker's death occurred on September 24, 1875, and he was buried in the Magnolia Cemetery of Spartanburg.

How does William Walker fit into the total picture of the American musical history of his time? What musical traditions, correlated with educational and religious movements, did Walker perpetuate? In seeking answers to these questions one must recall the backgrounds of American culture.

The two predominant types of music of the early colonists were metrical psalmody and Anglo-American folk music. The prevalence of congregational psalm singing in a folk manner with its departures from the printed music led to a reform movement in early eighteenth-century New England, which resulted in this country's first popular means of music education: the singing school.

The religious background of the colonies largely paralleled that of the Mother Country. Contemporary with the rise of the New England singing school was the gradual transition from psalmody to hymnody led by Isaac Watts. Slightly later the Wesleyan Revival produced a large corpus of evangelical hymnody, which received much impetus on this country from the revival movement known as "The Great Awakening."

In the late eighteenth century the singing school produced the first generation of native American composers. These singing school teachers—such men as William Billings, Oliver Holden, Daniel Read, Timothy Swan, and Jeremiah Ingalls—composed hymn tunes, fuguing tunes, and anthems, which appeared in their various tunebooks.

About the end of the century there appeared in New York State the device of shape-notation, an aid to music reading which later became extremely popular in the South. As more sophisticated means of music education were developed in the North, the main stream of the singing school movement in the early nineteenth century shifted to the South. A school of native composers connected with the singing school then began to flourish in the southern states; such men as Ananias Davisson, Allen Carden, B. F. White, William Hauser, and William Walker.

The music found in Walker's collections can be divided into three broad categories: (1) elaborate music (anthems, fuguing tunes), (2)

folk music (religious ballads, folk hymns, revival spirituals), and (3) popular music (Mason School hymn tunes, Sunday School hymns, gospel hymns).

The anthem and fuguing tune, which originated in England and later flourished in the early New England school of native composers, were well represented in southern singing school tunebooks.⁶ The first edition of Walker's *Southern Harmony* (1835) contains at least twenty-nine fuguing tunes and anthems. SHERBURNE (S-280, C-136), a fuguing tune by the early New England composer Daniel Read, is a musical setting of the familiar English Christmas hymn, "While shepherds watched their flocks by night." As was the custom in much early American hymnody, the melody appears in the tenor part. SHERBURNE illustrated the characteristic form of the fuguing tune: the first section is homophonic, followed by an imitative section which is usually repeated (i.e., abb).

The second broad category of music found in Walker's song books is folk hymnody, which George Pullen Jackson divided into three groups: (1) religious ballads, (2) folk hymns, and (3) revival spirituals.

As proclaimed on its title page, *Southern Harmony* contained

. . . nearly one hundred new tunes, which have never before been published; . . . (S-i)

Where did Walker find these one hundred previously unpublished tunes? Analysis has demonstrated these to be largely of the Anglo-American folk tradition, that is, secular folk melodies, taken from oral tradition, harmonized, and adapted to religious texts. These texts, mostly hymns by Watts, Wesley, and other representatives of eighteenth-century evangelical English hymnody, had already appeared in such southern hymn-text collections as *Mercer's Cluster* (c. 1817), *Dossey's Choice* (c. 1820), *Dover Selection* (1828), and *Baptist Harmony* (1834).⁷ Walker simply drew upon the familiar heritage of Anglo-American folksong to supply music for these hymn collections.

No wonder *Southern Harmony* was so popular: the hymns which had become known through these previous collections were united with tunes which had circulated among the people for years in oral tradition, and they were furthermore printed in easy-to-read, shape-notation!

The first of the three groups of folk hymnody, the religious ballad, includes carols and songs of religious experience, exhortation, and farewell. These are generally more suitable to individual singing rather than group singing. The tune PILGRIM (S-150, transposed from the

original F# minor to D minor in the illustration), like most of the religious ballads, may be traced to several secular counterparts, such as "The Lady and the Dragon," as recorded here by Cecil Sharp in the North Carolina mountains. ("I knew the little young soldier," reproduced by permission of the Oxford University Press, from Cecil Sharp, *English Folk Songs from the Southern Appalachians*, p. 337.)⁸

The second of the folk types, the folk hymn, consists largely of songs of praise fitted for group singing. A classic example of this type is John Newton's "Amazing grace, how sweet the sound," set to the tune NEW BRITAIN (S-8, C-78). It can be found in present-day hymnals, (*Baptist Hymnal*, 1956; *Hymnbook*, 1956; *The Methodist Hymnal*, 1935), as well as in transcriptions which seek to represent the folk style of singing.

The third grouping of folk hymnody, the revival spiritual, is largely the product of the frontier camp meeting. This frontier religious institution, which began around 1800, was developed in order to bring the evangelical message to larger groups in sparsely populated areas. In the hands of the revivalists, the folk hymns were adapted to the needs of camp services through a technique that might be called "textual simplification." This simplification took the forms of repetitions, tag lines, and appended refrains. These devices are illustrated in THE WARFARE (W-130), a revival spiritual taken from Walker's *Southern and Western Pocket Harmonist* (1846), a collection designed for camp-meeting use. The first stanza of the text by John Cennick reads as follows:

Children of the heav'nly King,
As ye journey sweetly sing,
Sing your Saviour's worthy praise,
Glorious in his works and ways.

In its camp-meeting version this stanza is expanded into two stanzas, with the addition of tag lines ("Till the warfare is ended, Hallelujah") and a refrain ("Shout glory, children! till the warfare is ended, Hallelujah"). THE WARFARE is an æolian tune, and is harmonized in the characteristic style of southern folk hymns, with its rigorous open fifths, unisons, parallel fifths, and parallel octaves.

While the south in the pre-Civil War era was largely content with its folk hymns and spirituals, some sweeping changes were taking place in the hymnody of the North. Under the leadership of Oliver Shaw, Lowell Mason, Thomas Hastings, William Bradbury, Isaac Woodbury and others, the North was once again experiencing a reform movement. Being no longer content with the tunes of early New

England composers and rejecting folk hymnody, they launched a campaign for the improvement of musical taste, based on the adaptation and imitation of European concert music for hymn tunes.⁹

That William Walker was well aware of this reform movement is shown by several innovations in his *Christian Harmony* (1866): (1) he abandoned the older four-shape notation in favor of the newer seven-shape notation, which was based on the movable "do" solmization, the solmization advocated by the northern reformers; (2) he endeavored to select more music regarded as suitable for church use; and (3) in the process of compilation he examined about 15,000 pages of printed music (C-iii), and selected a large number of tunes by Lowell Mason and his followers.

The tunes of this "better music" movement are found in *Christian Harmony* alongside the types more prevalent in the earlier *Southern Harmony*. Two of Mason's tunes in *Christian Harmony* which are also found in present-day hymnals (*Baptist Hymnal*, 1956; *Hymnbook*, 1956; *The Methodist Hymnal*, 1935) are DENNIS (C-30), his arrangement of a melody by the Swiss composer Hans Nægeli (associated with John Fawcett's "Blest be the tie that binds"), and LABAN (C-22), one of his original hymn tunes (associated with George Heath's "My soul, be on thy guard").

The last of the popular trends in nineteenth century hymnody to appear in Walker's collections, that of gospel hymnody, was an outgrowth of many influences. Receiving much of its early impetus from the production of song books for the rapidly expanding Sunday School movement, it partook of certain features of the revival spiritual, the tunes of the Mason school, and the popular songs and marches of the Civil War era. A small number of gospel hymns can be found in Walker's *Christian Harmony*, produced at the close of the war, but in his last collection, *Fruits and Flowers*, the impact of this new trend is clearly demonstrated. This collection for children has the typical small format of numerous Sunday School song books of the latter nineteenth century. BEAUTIFUL ZION, a Sunday School tune by William Bradbury associated with an anonymous text, illustrated several frequently encountered musical features of the gospel hymn: repetitions with slight variations, simple chordal structure (I, IV, V, V⁷), and compound meters.

In conclusion, the study of the popular trends of nineteenth century hymnody found in Walker's collections leads to at least three significant observations.

First, there is a need for much more serious research in American folk and popular hymnody, especially in view of the tremendous

transition taking place in the last century. Most of the histories treating American hymnody further demonstrate this need, for they give one the impression that these folk and popular currents are of little historical importance. As observed by Allan Britton, the late nineteenth century constitutes "the most neglected area in the history of American music."¹⁰

Second, the lack of isolation shown in the various musical traditions represented in Walker's collections once again refutes the popular conception of music history as existing within definite and easily established demarcations. A case in point is that of the eighteenth century New England fuguing tune, which became popular in the nineteenth century South, appearing in numerous shape-note collections alongside the folk hymns and spirituals. The fuguing tune, although regarded by many as obsolete, still flourishes in twentieth-century *Sacred Harp* singings in the southern states.

And third, the significant role played by William Walker in American musical history is made apparent. He was many-sided in his musical achievements: (1) as a musician devoted to sacred music who endeavored to further Christianity through music; (2) as a music educator, who brought to thousands their first knowledge of the basic principles of music-reading, while introducing them to a repertoire of vocal music; (3) as a collector of folk music, who preserved in print music which before had existed only in oral tradition; (4) as a composer and arranger, who absorbed the folk idiom, which he incorporated in both his original compositions and in his harmonic arrangements of folk melodies; (5) as a tunebook compiler, whose selections of songs covered practically the entire gamut of nineteenth century American folk and popular hymnody.

If we accept the view that America's musical history should in reality be the *musical history of the American people*, then it becomes clear that William Walker, a musician who came *from* the people, and who worked all his life *for* the people—bringing to them music derived from their own environment as well as from more sophisticated sources—acquired a magnitude of stature that must now be generally recognized.

Notes

¹ Abbreviated citations of Walker's tunebook used in this article are as follows:

S—*The Southern Harmony and Musical Companion*. New Haven: Nathan Whiting, 1835.

- W—*Southern and Western Pocket Harmonist*. Phila.: Cowperthwait & Co., 1846.
- C—*The Christian Harmony*. Phila.: E. W. Miller & William Walker, 1867.
- F—*Fruits and Flowers*. Phila.: Lippincott & Co., 1873.
- ² Vernon, T. O. P., "Late Prof. Wm. Walker, of S. C.," *Musical Million*, VII (Jan. 1878).
- ³ Landrum, J. B. O., *History of Spartanburg County*. Atlanta: Franklin Printing and Publishing Co., 1900, 68-9; Mrs. H. B. Carlisle, "William Walker, A.S.H.," Address read at the dedication of a memorial to Walker in Magnolia Cemetery, Spartanburg, S. C., May 16, 1939; (Fronde Kennedy) *A History of Spartanburg County* (Spartanburg Branch, Amer. Ass. of University Women, 1940) 96.
- ⁴ Vernon, *Op. cit.* (note 2)
- ⁵ Vernon, *Op. cit.* (note 2)
- ⁶ This historical background is treated in detail in Chase, Gilbert, *America's Music*. N. Y., McGraw-Hill, 1955, 3-52, 123-145, 183-224.
- ⁷ Burrage, H. S., *Baptist Hymn Writers and Their Hymns*. Portland, Me.: Thurston Brown & Co., 1888, 241, 257, 247, 295.
- ⁸ Sharp, Cecil, *English Folk Songs from the Southern Appalachians*. N. Y.: Oxford Un. Press, 1932, 337.
- ⁹ Chase, *Op. cit.* (note 6), 149-163.
- ¹⁰ Britton, A. P., "The Singing School Movement in the United States," *International Musicological Society Report of the Eighth Congress*, N. Y. 1961, Vol. I (Kassel: Bärenreiter, 1961), 92.

THE EDITOR'S COLUMN (*Continued from Page 4*)

dick, William Hiram Foulkes, Hermann Hagedorn, Georgia Harkness, John Haynes Holmes, Hugh Thomson Kerr, Calvin W. Laufer, Milton S. Littlefield, Earl Marlatt, William P. Merrill, Frank Mason North, John Oxenham, J. Edgar Park, Howard Chandler Robbins, May Rowland, Edward Shillito, Thomas Tiplady, Henry Hallam Tweedy.

It was because of the growing need to express the relevancy of "the unchanging Gospel" to hitherto unrealized situations, needs, and aspirations, that The Hymn Society of America was founded in 1922. Since then it has given its stamp of acceptance to more than 100 new texts, emphasizing felt needs and concerns of the churches.

The Society's philosophy might be thus summed up: Since each new generation has new problems calling for solutions in the light of the Gospel, each should write its own hymns—as it does its own sermons and prayers—but also keeping earlier texts that are still relevant to mind and spirit.

Theses and Dissertations Related to American Hymnody

(*Continued from THE HYMN, April, 1963.*)

- Barrington, James O., "The Beginning of Psalmody in the English Speaking American Colonies, 1607-1700." Southwestern Baptist Theological Seminary, MA, 1962.
- Buechner, Alan, "Yankee Singing Schools, 1760-1800: The Golden Age of American Choral Music." Harvard University, MA, 1960?
- Camilla, Sister Mary Camilla (Mary Camilla Verret, R.S.M.), "A Preliminary Survey of Roman Catholic Hymnals Published in U.S.A." Catholic University of America, MA, 1963.
- Downey, James C., "The Gospel Hymn 1875-1930." University of Southern Mississippi, MA, 1963.
- Eskew, Harry, "The Life and Work of William Walker." New Orleans Baptist Seminary School of Church Music, MSM, 1960.
- Gilflan, J. A., "Singing Schools in America." Eastern School of Music, MA, 1939.
- Hanson, Kenneth, "The Hymnody and the Hymnals of the Restoration Movement." Butler University, BD, 1951.
- Horn, Dorothy Duerson, "Shape-note Hymnals and the Art Music of Early America." Eastman School of Music, MA, 1942.
- Judkins, Edith M., "The American Singing School and its Terminating Activities in the North." Tulane University, MA, 1963.
- McCormick, David W., "Oliver Holden, Composer and Anthologist." School of Sacred Music, Union Theological Seminary, DSM, 1963.
- McKissick, Marvin L., "A Study of the Function of Music in the Major Religious Revivals in America since 1875." University of Southern California, MM, 1957.
- Martin, Raymond J., "The Transition from Psalmody to Hymnody in Southern Presbyterianism." School of Sacred Music, Union Theological Seminary, DSM, 1963.
- Miley, Malcolm W., "A Study of the Life and Works of William Billings." Southwestern Baptist Theological Seminary, MA, 1961.
- Wylie, Eugene C., "The White Spirituals." Minneapolis College of Music, MM ED, 1950.

Anniversaries in 1964

- | | |
|------------------------------------|-------------------------------------|
| Edward Caswall, 1814-1878 | Milton Smith Littlefield, 1864-1934 |
| Mary Duncan (Lundie), 1814-1840 | Henri A. C. Malan, 1787-1864 |
| Frederick William Faber, 1814-1863 | William Owen, 1814-1893 |
| Hans Leo Hassler, 1564-1612 | |

The Hymnody of the Disciples of Christ in the U. S. A.

GEORGE BRANDON

(*An Article for the American Dictionary of Hymnology*)

AT LEAST TWO DISTINCT RELIGIOUS GROUPS in the United States have a common heritage in the Restoration Movement (sometimes called "the 19th-century Reformation" by those within it, or "Campbellism" by those on the outside). These two groups are (1) the churches of Christ—listed under that name in the U. S. census since 1906—which do not use instrumental music in worship, and which do not make use of organized missionary agencies; and (2) the congregations related to the "International Convention of Christian Churches (Disciples of Christ)"—which do make general use of instrumental music. Within this latter body there are two broad groupings of churches: (a) those which are bound together in a number of cooperative enterprises, notably the United Christian Missionary Society, founded in 1918 to coordinate the work of previously separate agencies, and now functioning from headquarters in Indianapolis, Indiana, and (b) those which are generally conservative in outlook and are wary of organized forms of cooperation, and which sometimes are designated as "independent" Christian Churches.

It should be noted that the lines of demarcation among all these Restoration groups are at times quite vague and unstable, and that some people still think of them all as forming one movement calling for the restoration of "New Testament Christianity." Indeed, the very names used by these groups are (and always have been) subject to confusion and ambiguity, since the terms *Churches of Christ*, *Disciples of Christ*, and *Christian Churches* sometimes are used as synonyms, sometimes in contradistinction one to another. This essay attempts to deal primarily only with the main-stream of the hymnody of those churches which are related to the International Convention and which in ecumenical conversations generally are referred to as The Disciples.

The main source of the Restoration Movement is found in the religious ferment on the American frontier (in western Pennsylvania,

George Brandon, MSM and MRE, Union Theological Seminary, New York, is currently a musician on the staff of Davis, California, Community Church. He is a composer of sacred music and hymn tunes, and the author of hymn texts. His Bible hymn, "O God, whose mighty wisdom moves," with tune was published in THE HYMN, January, 1956.

western Virginia, Kentucky, Tennessee, Ohio, North Carolina, and so forth), at the end of the eighteenth century and in the early decades of the nineteenth century. Among the leaders were Thomas Campbell, his son Alexander Campbell, Barton W. Stone, and Walter Scott. Among the precursors of the Restoration Movement were the hymnal editors Elias Smith and Abner Jones in New England and various reform groups in the British Isles, among them the Glassites (or Sandemanians). All these had somewhat similar views, and some of their hymnody was appropriated by A. Campbell in his first collection. The common aim of all these reformers was to return to what they believed was the faith and practice of the primitive Church on the basis of the New Testament records. Typically this came to be interpreted to mean an extremely independent form of congregational polity; the practice of baptism by immersion only, and of "believing adults" only; weekly observance of the Lord's Supper; and a distrust of post-biblical terminology or forms.

Although A. Campbell was not the only or even the first leader of the Restoration Movement to produce hymnic materials, his influence nevertheless was dominant in Disciple hymnody from 1828, when he brought out his first hymn-book-words only, up to 1882, when the last edition of this book was published—a book often re-named and much revised and enlarged both by Campbell himself and by others. His first hymn-book, *Psalms, Hymns and Spiritual Songs* (privately printed, Bethany, Virginia—now West Virginia), was published by him in an attempt to provide his co-religionists—then a small group within the Baptist fold—with words which accurately expressed their convictions. Campbell was not primarily concerned with literary or liturgical values although he *was* a man of learning and of churchly leanings, but almost exclusively with doctrinal purity and the unity to be found in the use of a common hymnody. He gave little personal attention to the tunes to which the words might be sung, but he was not, however, indifferent about music. Like Calvin and other earlier reformers, A. Campbell was suspicious of the power of music; therefore (1) he insisted on simple tunes (he was opposed to fugue-tunes, for example), (2) he did not want tunes printed in the hymn-book, on the assumption that to read musical notation during worship would necessarily distract the worshiper from the worship, (3) he did not believe in "taking God's name in vain" by using the texts of hymns in the singing schools or other meetings set up for the purpose of teaching the people to sing the tunes, (4) he felt that neither an instrument nor a choir was a proper aid to the singing of the congregation.

A. Campbell's attitude toward hymnody was, therefore, within the Calvinist tradition, but he did not accept the typical Calvinist custom of singing nothing but the Old Testament Psalms to the virtual exclusion of all else. It should be noted in passing that his definition of "psalm" as used in the title of his hymn-book is completely unrelated to the Old Testament book of *Psalms*. Although as members of the Seceder Presbyterian Church the Campbells had grown up singing metrical psalms of the Scottish Psalter, and it is recorded that they sang Psalm 118 at their first service after being severed from the Presbyterian body (1809), no items from the Scottish Psalter seem to have been included in early Disciple hymnody, not even the familiar "The Lord's my Shepherd, I'll not want." A. Campbell argued that just as Christians have the liberty to speak their prayers in words of their own choosing, so Christians have the right to sing their prayers with the same freedom of choice. His own choice of words for inclusion in *Psalms, Hymns, and Spiritual Songs* reveals a taste for verse of a sober, dignified, substantial nature. Over half of the identifiable texts in Campbell's 1832 edition of *Psalms, Hymns, and Spiritual Songs*, exclusive of the appendix, are from Watts, Doddridge and the Scottish Paraphrases.

A. Campbell was greatly concerned with the unity of the Restorationist forces (indeed, one of the chief aims of the movement as he saw it was to restore the alleged unity of the primitive Church), and he was convinced that there should be but one hymn-book in use among the brethren. However, up until 1832 the reformers under the leadership of Barton W. Stone comprised an entirely separate group, using the name "Christian" and related to the older movement associated with E. Smith and A. Jones; and when the Stone "Christians" and the Campbell "Disciples" merged in that year, the Stone group already had a hymn book of their own, *The Christian Hymn Book*, published in 1832 by Stone and John T. Johnson which apparently was a revision of an 1829 book of the same title by Stone and Thomas Adams. So after the Stone-Campbell merger it was decided that *Psalms, Hymns, and Spiritual Songs* should be revised by Campbell, Stone, and Johnson, plus the "Disciples" musically-inclined evangelist, Walter Scott, so as to provide a single collection representative of the total combined. This collection appeared in various forms and under various titles.

Though Campbell himself was willing to leave the music of the hymns up to the discretion of local congregations, within the limitations noted above, some of the brethren were dissatisfied with this arrangement. In 1834, A. S. Hayden, one of the movement's singing

evangelists, had published a tune book entitled *An Introduction to Sacred Music* for the hymn book *Psalms, Hymns, and Spiritual Songs*, with Campbell's approval; it was intended for use in singing schools and the like, and thus contained substitute words to be used in the place of the actual hymn texts during the learning process.

Around 1840 two different attempts were made to provide for the musical aspect of Disciple hymnody, and both endeavors were undertaken by one of the "founding fathers," Walter Scott himself. First he brought out his own version of the hymn book recently published under the names of Campbell, Scott, Stone and Johnson; Scott entitled his version *A Collection of Psalms, Hymns, and Spiritual Songs* (Cincinnati, 1839), and took care of the music by indicating an appropriate tune from Mason's *Sacred Harp* (1843) for each hymn. Second, Scott collaborated with Silas W. Leonard in compiling *Christian Psalms and Hymns* (Jeffersonville, Indiana, 1839), which contained both words and music. This work appears to be perhaps the earliest Disciple book to contain both hymns and tunes. But at this time the venerable *Psalms, Hymns, and Spiritual Songs* still was printed with words only, at Campbell's insistence. This condition did not satisfy everyone; A. D. Fillmore and S. W. Leonard tried to get Campbell's permission to use his hymn book as the textual basis for a hymn-and-tune book for general use, but were turned down; so in 1847 they brought out *The Christian Psalmist*, an all-purpose collection of sacred songs, for which they collected both texts and tunes and included some original material. This book, which had a large circulation over a number of editions, contained a great variety of styles of words and music, ranging from spiritual folksongs to metrical psalmody and anthem-like materials. The theology of the texts reveals a definite slant toward the same views on conversion, baptism, the Holy Spirit, the Trinity, and so forth, as do the texts in Campbell's own collection.

The successive editions of the Campbell-Scott-Stone-Johnson hymn-book got larger and larger. Although Campbell had managed to keep it pretty much *his* book, he finally in his old age (in 1864) agreed to turn control of it over to the American Christian Missionary Society, the remote ancestor of the United Christian Missionary Society, the largest cooperative agency of the Disciples Brotherhood. Thus in 1865 the book was extensively revised by a committee appointed for that purpose, men who were on quite intimate terms with Campbell, and who were mutually agreed upon by Campbell and the Society. This collection of 1,324 hymns reveals a breadth of knowledge and sympathy on the part of the revisers, for hymns are included that range from Unitarianism to Roman Catholicism; and many of these hymns were

of recent origin. At least two of the texts are credited to the then-new *Hymns Ancient and Modern*. Approximately seventy-five texts from the main body of *Psalms, Hymns, and Spiritual Songs* (1832) were retained.

The question of tunes was still unresolved, however. In 1870 A. S. Hayden finally did what Fillmore and Leonard had attempted to do more than twenty years earlier, namely, to use Campbell's collection as the basis of a hymn-and-tune book. (Campbell had died in 1866). While Fillmore and Leonard had been forced, in *The Christian Psalmist*, to secure their own corpus of hymn texts, and while Hayden himself, in his *An Introduction of Sacred Music*, had earlier been content to print tunes simply tailored to fit the hymns in Campbell's book, but actually *set* to other words, Hayden now was able to arrange a musical edition of *The Christian Hymn Book*; it was called, naturally, *The Christian Hymn and Tune Book* (Root and Cady, Chicago). The next year, 1871, the Brotherhood again made an official revision in the official book (*The Christian Hymn Book*, which had started out as *Psalms, Hymns, and Spiritual Songs*) and published it at long last with tunes, re-titling it *The Christian Hymnal* (Cincinnati: Bosworth, Chase and Hall). Thus the churches finally took action officially on the music of their hymnody; but the results were not long-lasting.

In 1882 *The Christian Hymnal, Revised* was published; the commercial and political aspects of this venture caused a great disturbance among the churches. This is the famous "hymnal controversy," but it had nothing overtly to do with hymnody as such. The most important result of this period of confusion was that a rival book was published by Fillmore Brothers (Cincinnati) and became popular, *The New Christian Hymn and Tune Book*, edited by J. H. Fillmore (son of A. D. Fillmore and himself one of the editors of the 1882 revision). Thus the official hymnal, derived from Campbell's original *Psalms, Hymns, and Spiritual Songs*, ceased to provide a generally-accepted norm, and faded out of the picture; Campbell's hymnological influence was virtually at an end; there has been no question since then about the propriety of printing tunes along with the words, and many books compete for acceptance.

A second edition of the *New Christian Hymn and Tune Book* was brought out in 1887, with a section of new material labeled Part III, which expanded and developed the "popular" style of hymnody found in Part II of the original version of the book; a new feature of the lay-out of these gospel songs in Part III is that the words of all stanzas appear printed between the staves. Fillmore Brothers published in

1896 *The Praise Hymnal*, which was followed in 1906 by a revised and enlarged edition known as *The New Praise Hymnal*.

In 1905 Hackleman Music Company of Indianapolis and The Christian Publishing Company of Saint Louis published *Gloria in Excelsis*, with the assistance of an advisory group of 112, with William E. Hackleman as editor-in-chief. This book and the two other books just mentioned combined standard hymns with gospel songs, and included a generous number of things by Disciples, but mostly ephemeral items by then-contemporary writers; there seems to have been little carry-over from the early days of the movement. Only approximately thirty-four texts from the main body of *Psalms, Hymns, and Spiritual Songs* (1832) were retained in the 1905 book.

In 1919 *Hymns of the United Church* was published by Willet, Clark and Company, Chicago and New York, under the editorship of Charles Clayton Morrison and Herbert E. Willett; this book, a private venture, was not intended exclusively for Disciple churches, and was rather widely used by churches in several denominations to whom its emphasis on the "social gospel" was congenial. *Hymns of the United Church* aimed at being an ecumenical collection, and gave small place to Disciple writers, but in spite of its theological breadth and the consequent inclusion of a large number of "social gospel" hymns, it was rather unadventuresome from a hymnological point of view, especially in the music. In 1927 another private publication with Disciple connections was the *American Church and Church School Hymnal* edited by W. E. M. Hackleman (see above, *Gloria in Excelsis*, 1905) with Edwin O. Excell as associate editor, and published by E. O. Excell Company, Chicago. A special version of this book was printed by the Disciples' own Christian Board of Publication, St. Louis. This 1927 book, as its title indicates, represents an attempt to provide a collection for use both in Sunday School and the regular church service, so as to displace the lighter type of hymnody conventionally used in Sunday Schools. Its Disciple orientation is evident in the inclusion of several hymns which may be considered hallmarks of Disciple hymnody, such as "Purer in heart, O God," and "Night with ebony pinion."

In the middle of the twentieth century two more books appeared: *Christian Worship—A Hymnal* (1941) published jointly by the Christian Board of Publication (of the Disciples) and Judson Press (of the American Baptists—then the "Northern" Baptists) and edited by B. Fred Wise; and *Christian Hymns* (1945) published under the sponsorship of The Christian Foundation of Columbus, Indiana, and edited by E. Wayne Berry and Mrs. Robert S. Tangeman (then Clementine

Miller). Both books are comprehensive in music as well as text, including examples of almost all the types of hymnody found in mid-twentieth century middle-of-the-road Protestant collections, from gospel songs to the formal hymns and tunes from the liturgical traditions. *Christian Hymns* shows its Disciple orientation chiefly in the alteration of some of the texts (an old Disciple custom!), while *Christian Worship* has a more generous representation of Disciple writers.

NOTE: *A chronological list of some of the more important hymn-books of the Disciples of Christ*

(* words only ** music primarily *** words and music)

- *1828 *Psalms, Hymns, and Spiritual Songs: Adapted to the Christian Religion*. Alexander Campbell, editor. Bethany, [West] Virginia, 1828.
- *1829 *The Christian Hymn Book*. Thomas Adams and Barton W. Stone, editors. Georgetown, Kentucky, 1829.
- *1832 *The Christian Hymn Book*. John T. Johnson and Barton W. Stone, editors. Georgetown, Kentucky, 1832.
(Apparently a revision of the 1829 book.)
- **1834 *An Introduction to Sacred Music*. Amos Suttan Hayden, editor, 1834.
(Second edition, revised, Pittsburgh, 1839.)
This was a tune book "adapted to" the current version of *Psalms, Hymns, and Spiritual Songs*; see "Proposals" in *Millennial Harbinger* for November 1834.
- *1834 *Psalms, Hymns, and Spiritual Songs*. Alexander Campbell, John T. Johnson, Walter Scott, and Barton W. Stone, editors.
This represented an attempt to provide a single hymn collection for the use of the united forces of Campbell and Stone; but see article by Scott in the *Harbinger* for 1834 (pages 239 f), and by Stone in *Christian Messenger*, IX (pages 224 f).
- **1834 *Sacred Harp*. Lowell Mason and Timothy B. Mason, editors. Cincinnati (?) 18; Boston (?) 18.
See next entry for the relationship of this book to Disciple hymnody.

- *1839 *A Collection of Psalms, Hymns, and Spiritual Songs*. Walter Scott, editor. Cincinnati, 1839.

This was Scott's version of the Campbell-Johnson-Scott-Stone book, with tunes recommended from the *Sacred Harp*.

- ***1839 *Christian Psalms and Hymns*. Walter Scott and Silas W. Leonard, editors. Louisville, 1839.

This appears to be the first Disciple hymn-and-tune book.

- ***1847 *The Christian Psalmist*. Silas W. Leonard and Augustus D. Fillmore, editors. Louisville, 1847.

- *1865 *The Christian Hymn Book. A Compilation of Psalms, Hymns, and Spiritual Songs*. Alexander Campbell and others, editors. Cincinnati, 1865.

This was the descendant of Campbell's 1828 book, now published and revised by a committee of the American Christian Missionary Society, Isaac Errett, chairman.

- ***1870 *Christian Hymn and Tune Book*. Amos S. Hayden, editor. Chicago, 1870.

The first hymn-and-tune book based directly on the official brotherhood hymn-book.

- ***1871 *Christian Hymnal*. Cincinnati, 1871.

The first official hymn-and-tune book of the Disciples—a revision of the 1865 *Christian Hymn Book*, with music added.

- ***1882 *Christian Hymnal: Revised*. A. I. Hobbs and others, editors of the hymns; J. H. Fillmore and others, editors of the music. Cincinnati, 1882.

The last direct descendant of Campbell's 1828 book, it found a powerful rival in the following book:

- ***1882 *New Christian Hymn and Tune Book*. James H. Fillmore, editor. Cincinnati, 1882.

- ***1887 *New Christian Hymn and Tune Book*. James H. Fillmore, editor. Cincinnati, 1887.

A second edition of the above, with a section of new material, Part III, expanding Part II of the first edition.

History of American-Jewish Hymnody

A. W. BINDER

(Continued from THE HYMN, October, 1963)

The Union Hymnals

In 1877 the UAHC (Union of American Hebrew Congregations) offered a prize for a Jewish Hymnal. The offer failed because there was just one entry by Simon Hecht and that was not good enough. Simon Hecht later published his hymnal. The Central Conference of American Rabbis, now a well organized body, decided to issue its own Hymnal to be called "The Union Hymnal." It enlisted the co-operation of the Conference of American Cantors with Cantor Alois Kaiser (1849-1908) of Baltimore as music editor. The result was a first effort which combined the prevalent features of preceding hymnals. It contained 117 hymns. Many of the texts were taken from non-Jewish sources, from the Gottheil and Hecht collections and from the poetry of Penina Moise. There are twelve liturgical responses taken from the works of Sulzer and Lewandowski and many by Kaiser. The result was far from being a Jewish hymnal. It also contained twelve hymns for Sabbath Schools which also include the standard patriotic songs. A section is devoted to anthem texts. This hymnal creates a non-Jewish impression. This edition lasted for seventeen years and was revised by a committee from the CCAR headed by Rabbi Harry H. Mayer of Kansas City. The second edition contains 226 hymns in the hymnal section, exclusive of liturgical responses. The authors of the hymn texts are Jews as well as non-Jews. One hundred and forty of the tunes are of non-Jewish origin. Many are derived from various church hymnals and some are marked "traditional" although their traditional character is hardly recognizable after the Jewish traditional chant is placed behind bar-lines and harmonized with a tonic-dominant harmonization. The committee evidently tried to get composers who were Jews to write Jewish hymn tunes but in no case did these composers succeed. Even the cantors who were commissioned wrote melodies of German character. Many melodies by Mozart, Beethoven, Schubert, Gluck and Mendelssohn were adjusted to certain texts. This hymnal also has a section of children's services with simple responses, an innovation in Jewish hymnals at that time. It also has an anthem-text section which was omitted in the third edition which was to follow. While progress was made in this hymnal, it was still not enough.

The Third Edition of "The Union Hymnal"

So great was the dissatisfaction of the CCAR with the second edition which appeared in 1914 that a committee for revision was appointed in 1917 with the mandate to create a Jewish Hymnal based on the authentic Jewish musical tradition and with hymn texts based on some of the great poetry of the Middle Ages. New hymn poetry by contemporary Jewish poets was to be commissioned. The same was to be done with the music. This committee was headed by Rabbi Louis Wolsey of Temple Rodeph Shalom of Philadelphia, who appointed the author, then a young and budding musician with definite ideas about Jewish music, as its editor.

The music editor, in his report to the CCAR in June 1930 at Newport, R. I., said among other things the following: "We set out to construct a Jewish Hymnal and this we think we have accomplished to a great extent. Many melodies are coming into the hymnal which have been tied to the musical traditions of our people. Passover poems have been set to Passover melodies, Succoth poems to Succoth tunes. . . ."

A good idea of the goal and scope of this hymnal may be culled from the preface to this Third Edition: "The Committee sought to meet the requirements of our congregations and religious schools by providing a revision which 'should ring true to the Jewish spirit.' As against two hundred and twenty-six hymns in the second edition, the present compilation has two hundred and sixty-six hymns, many of which are entirely new. Considerable use was made of the second edition, many favorite hymns were retained, but many were eliminated, because they did not answer the special needs of our congregations and religious schools; others were re-harmonized or separated, or the language of the poetry revised so as to give more appropriate expression to the demands of Jewish theology. Jewish composers contributed melodies and settings that were inspired by traditional Jewish music. Many Jewish poems were introduced into our hymnody for the first time. The Committee on Revision was actuated by a desire to produce a hymn book which would stimulate congregational singing, inspire Jewish devotion, revive the value of Jewish melody, make use of neglected Jewish poetry, lean heavily where possible upon Jewish motifs, awaken in the children of our religious schools a love for Jewish poetry and song, and encourage in the religious schools an earnest study of Jewish music, and finally contribute to the field of hymnody a publication which would be essentially Jewish in color, spirit and purpose.

"One of the main purposes kept constantly in view was to make it as Jewish as possible, and thus meet one of the needs of our modern synagogal life, namely, the adaptation of Jewish traditional music to the usage and taste of our own days. This involves a two-fold question: what elements of synagogal melody best express our religious life in music employed by our congregations; and how shall we clothe them in harmony that shall reveal their own peculiar modal character and melodic contours? We would not assert that we have solved these two problems. Not only in this Hymnal, but in our religious-musical life in general, they are still far from a solution. But we have made an earnest effort to proceed in this direction. We have called upon Jewish composers for aid. As noted elsewhere in this Preface, a considerable number of them contributed compositions to this collection. Composers were urged to utilize some of the wealth of synagogal melody. This plea found a ready response. Even a superficial glance through the contents of this volume indicates how many of the hymns are based upon traditional melodies.

"The Committee moreover adopted a liberal attitude toward experiments in harmonization. Some of the hymns are not scored for four voices but for one voice with accompaniment. Some are experiments, and attempt to make use of modern harmonic devices and apply them to the original or synagogal melodies employed. But we recognize that the needs and tastes of our congregations are not one, but many. A number of old and new hymns have been included which are in the general tone, but which are not specifically Jewish. In the case of these, too, the Committee has exercised the utmost care. Although we must rely upon our own judgment and recognize our fallibility, we have tried to exclude all trivial and unworthy music. It has been our aim to combine Jewish and general musical values. Such a Hymnal as this is not an end, but an advance on the road toward the achievement of a difficult goal. It is our ardent hope that it will help educate our congregations in the beauties of our musical heritage, and lead them God-ward 'on the wings of song.'"

At the time of this writing this hymnal has lasted thirty-two years. While there has been some criticism, this edition has served not only Reform Judaism in America, but also the conservative and orthodox communities. Some of its forward-looking hymns by Schalit and Achron are still to come into their own in years ahead. The writer, who was the music editor, contributed ninety-two hymns and harmonizations, which include his famous hymn "Come O Sabbath Day," the best-known Jewish hymn in English.

THE HYMN

Union Songster

The CCAR felt that there was a growing need for children in the religious schools to have their own song book and that the hymns in the regular *Union Hymnal* were not simple enough for Jewish youth. It therefore decided to formulate a *Union Songster*. It was issued in 1960 under the chairmanship of Rabbi Malcolm Stern of Norfolk, Va. and the music editorship of Dr. Eric Werner. Besides many songs based on Jewish folk material, hymns for various occasions in simple musical language, the *Songster* also contains twenty-eight children's Services for religious and American holidays.

And so, it took more than a century of Jewish life in America to evolve a Jewish Hymnody which would reflect the Jewish soul and the real spirit of the synagogue.

Announcement

It gives us great pleasure to announce that William Brewster Giles, an alumnus of Westminster Choir College and MSM of the School of Sacred Music, Union Theological Seminary, has joined the staff of THE HYMN as an associate with Edward H. Johe, our Music Editor.

Mr. Giles is Minister of Music, First Presbyterian Church, Caldwell, New Jersey, a member of the Executive Committee of The Hymn Society and currently a member of the New Jersey Tercenary Subcommittee on Church Music. We are most fortunate to have a recognized leader in this field who is himself a composer, to assist in the fitting presentation of the Hymn Tune in THE HYMN.

An Appreciation

On December 10, 1963 occurred the death of Miss Edith Franz, Archivist of The Hymn Society. Our sorrow is mingled with a deep appreciation of her devoted services to every aim and purpose of The Society. As a member of the Executive Committee she was faithful in attendance at its meetings, offering valuable counsel and contributing generously to its projects. We shall miss the companionship of her democratic spirit, her simple tastes, her quiet contentment and her fine sense of humor.

Her life may well be a challenge to the younger women of The Society, many of whom have been trained in Religious Education and Sacred Music, to assume the responsibilities of leadership in the tasks before us.

Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

Hymn Preludes

"Six Hymn-tune Preludes"—Samuel Walter, Abingdon Press, \$1.75.

With the exception of *LAUDA ANIMA*, these preludes on standard hymn and chorale tunes are meditative in character and improvisational in style. Dissonances abound, but never with a sense of being shocking. The setting of *LAUDA ANIMA* is very festive, opening with a pedal solo and fanfare-like manual chords, followed by a free harmonization of the *cantus*.

"Festival Preludes on Six Chorales"—Jan Bender, Concordia, \$2.50.

The composer is a well-known leader in the contemporary scene of choral and instrumental music of the church. He is one contemporary musician who is composing primarily for the church. The chorales in this volume are: *Lobe den Herrn, den Mächtigen König, Nun lob mein' Seel', Lobe den Herrn, O meine Seele, Ein feste Burg, Nun freut euch, lieben Christen, Erhalt uns bei deinem Wort*. Each averages four pages in length. They are not technically beyond the serious minded church organist and like most good music, study and practice will reveal much in the notes that remains unknown to the sight-reader. The foreword gives five ways in which the preludes can be used in a service.

Fifty-five Hymn Intonations—Harald Rohlig, Abingdon Press, \$2.00.

The matter of introducing hymns in a service can be a dull routine and it does tax the imagination of the organist. This does not mean, however, that organists have to be forever finding new gimmicks with which to perk up a tired congregation. Perhaps we need to study our own habits and service playing procedures in this regard, to decide in any innovation we may make, or want to make, which ones are purely musical tricks, attractive things in themselves, and which ones make a contribution to the flow and content of the service, and which are a music-help to the congregation. *Intonations* as such are a new idea and are intended as one solution to the problem of how to keep hymn introduction vital. Of course there should not be a set rule about how to play hymn introductions. This reviewer feels that the mood of the service gives us clues about what to do with a hymn introduction.

These *Intonations* are intended as introductions of familiar hymns, and average eight measures in length, most of them ending on the dominant chord, leading into the singing of the first stanza. A written explanation to the congregation about using these in the service would help avoid its members being startled or confused.

"Prelude, Offertory and Postlude on Schmücke Dich"—Myron Casner, Concordia #9704627, \$1.00.

Beyond being an interesting study of three ways this beautiful chorale is treated, the composition is a fine service piece and in instances where hymn and hymn tune study is seriously supported, this particular "trio setting" of the tune could serve to give the tune a good hearing by the congregation. The music is in trio style of writing and not difficult.

Festival Music for Organ and Instruments—Harald Rohlig, Abingdon Press.

These are fine additions to the church music library especially the ensemble category, one which is coming to new life in the American church. Directors interested in this particular area or those who may be developing the use of instrumental ensembles in their churches will find these pieces to be a blend of good music within the reach of those willing to study them. In every instance the pieces are full of imaginative and refreshing musical ideas with well-ordered and unhackneyed writing. Rather than explain the contents, I would encourage every church music director interested in this kind of music to examine these pieces:

Fantasy on "O Come all Ye Faithful" for Organ and Three Trumpets—Harald Rohlig, Abingdon Press; Organ-instrumental score—\$1.50, Trumpet parts—75 cents.

"Good Christian Men Rejoice"—Organ, Three Trumpets and

Flute—Harald Rohlig, Abingdon Press; Organ-instrumental score—2.00, Trumpet and Flute parts, \$1.25.

Set in three movements, each has its distinct motif, fine contrast, contributing to a well-developed balance of musical ideas.

"Now Thank We all Our God"—for Organ and Three Trumpets—Harald Rohlig, Abingdon Press; Organ-instrumental score—\$1.50, Trumpet parts, 75 cents.

A one-movement fantasy which is more than a new harmonization of the hymn tune with all the instruments playing in hymn style.

"Six Sacred Compositions for Organ"—John Diercks, Abingdon Press, \$1.50.

These are well-constructed pieces with new tonalities which seem to belong to the over-all form and structure of the music. They are not difficult, of good length for service preludes and should sound well on even "small" organs. The tunes used are PICARDY, VALET WILL ICH, LASST UNS ERFREUEN, NUN LOB, MEINE SEELE, NUN KOMM' DER HEIDEN HEILAND.

"A Collection of Funeral Music"—compiled by Austin Lovelace, Abingdon Press, \$2.00.

The funeral service and its accompanying music is an area in need of attention on the part of the church (and funeral parlor) officials and musicians. It would seem that choosing the music should not pose any problems of appropriateness but the evidence often refutes these claims. The (twenty-six) Hymns and Hymn Preludes in this collec-

tion are playable without pedals and can be performed on a piano or reed organ. A list of other suitable organ music and hymns is included in the index. The criteria for the selection of the music is the opening sentence of the Preface. "The Christian funeral should be marked with a strong note of faith, trust, hope, and assurance."

HYMN—AND CAROL ANTHEMS

"The Seven Words from the Cross"
—Knut Nystedt. SATB with
Narrator or Soloist, Augsburg,
#1287.

Decius' hymn, "Lamb of God," serves as an introduction to this reverently beautiful setting of the Good Friday text. The choir's parts are moderately easy and need careful intonation in this "new sounding" music. Singers will discover this without the director needing to "sell" the choir on the choral idiom. A very poignant Jewish folk hymn is used in the fourth word. This and other devices such as occasional unison women, or men, or a brief division of treble and/or male parts, add a fine natural dramatic touch. The music takes seventeen minutes and the composer has given some suggestions on how some of the music can be sung and how some dramatic element (light extinguishing on the altar) may be used.

"Round the Earth a Message Runs"
—Sussex Carol—arr. by Austin
Lovelace, Canyon Press, #6301.

An Easter Carol by Jan Struther, for two part mixed voices. Each stanza has its own accompaniment

which gives fresh interest to the singing. The setting of the voice parts makes it potentially usable with choir combinations other than SATB.

"Hymn to St. John the Baptist"—
Seth Bingham, C. F. Peters Corp.
\$1.25.

This is the hymn tune from whence cometh our syllable system of music scale names! Guido d'Arezzo (c. 990-1050) used the first syllable of c d e f g a, each line of the hymn as note names of the hexachord. Before announcing the hymn an introductory section employs the Ut to La scale in interesting fashion and sets a mood of medieval modernism which pervades the whole composition. The form is variation-like with continual momentum being maintained throughout. There are no final cadences, as such. Connections between thematic idea developments are mostly in recitative. From the playing angle it does not offer unattainable note problems. As one lives with this music and the organ loft, it will take on qualities of religious grandeur. It might be called twentieth century cathedral music.

"Chorale Anthems Based on Chorale Preludes"—Jean Pasquet, Vol. I, II, Augsburg Press.

From many points of view these volumes are excellent ideas and a beautiful addition to any church music library. As hymns and as music they contain a heritage in church worship. As choir library material they are very substantial and practical, as they are adaptable

without loss of any quality, to separate or combined use of children's, youth and adult mixed-voice choirs. The general form of each anthem is: a free organ accompaniment based either on Chorale Preludes by old masters of the Reformation period, or original compositions in the style of that era, supports a unison voice line. A second stanza in homophonic chorale style to be sung either in parts or unison or possibly with the congregation, concludes each anthem. These would be excellent teaching material in hymnology, chorale-prelude and chorale relationships and in other facets of church music. Volume I contains fourteen anthems, Volume II, thirteen. Each is well indexed. The composers or tune sources range from the Genevan Psalter to the author of the volumes, most of the music coming from sixteenth and seventeenth century German chorale composers and *Geistliche Lieder* books.

Organ Preludes

Six Preludes on Old Southern Hymns, Gardner Read, (Set 2)
HW 9, \$2.50.

The foreword of this publication says: "These preludes are based on authentic hymn tunes found in the 1902 edition of the *Sacred Harp*. . . . The composer has tried to preserve the quaintness and somewhat primitive quality of the original hymn-tunes, which are given in full before each Prelude."

These are well-wrought pieces, each distinctive in musical approach. One's efforts in concentrated practicing would bring satisfying results as they are moderate

in their technical demands. I think the composer has achieved his aim as stated above. These are not mere arrangements of folk tunes.

REVIEW

The Baptist Hymn Book Companion, edited by Hugh Martin, J. Ithel Jones and others; published by *Psalms and Hymns Trust*, 4 Southampton Row, W. C. I., London; March 1962, 468 pp.

Considering the rather wide variety of free church interpretations and expression in the collection, ranging from Lynch's, "Gracious Spirit, Dwell with Me" (231), to "Sing with the King" (Glory Song) (191), Baptist freedom of understanding is adequately maintained and illustrated.

There is a fair representation of Eastern (Greek) and Western (Latin) sources, and the backgrounds of Baptist authors in Europe, America, and other lands, are given fair and scholarly treatment.

It may seem presumptuous to claim for British Baptists a degree of ecumenical vision quite in advance of the late, universally revered Peace Pope John's calls for Christian unity, and continued by his successor, Paul VI. But there can be no denying the extensive use in this new Baptist collection of hymns from nearly all major denominations, as well as from other religious codes. Anglican sources are in the majority, with numerous Psalm settings and contributions from Catholic, Congregational, Lutheran, Methodist and

other major church bodies, including Baptists and Unitarians, indicating the universality of appeal to mind and heart in the poetic calls to group and individual worship practices.

Children and youth, too, are not forgotten, and the particular emphasis of the Baptist tradition is represented by at least fifty European and American authors in the denomination, with one exception, the so-called American and African *Spirituals*, unhappily not represented. Even so, church musicians and clergy and laity of almost any denomination and views will find the Hymn Book *Companion* acceptable and helpful for group and individual devotional understanding and experience. Authentic historical background material makes for interesting and enlightening reading and study. Consequently, wise use of the *Companion* should assist congregations toward more intelligent and meaningful congregational participation.

SOME COMPANION GEMS

GOPSAL (1910), is one of three tunes Handel composed for his contemporary, Charles Wesley, and the *Companion* editor notes that "the present version follows the original, and includes the two beats pause at the end of line five, with Handel's characteristic chords for the organ. It is named GOPSAL after the name of the house which was the home of Charles Jennens, compiler of the libretto for the 'Messiah' oratorio."

Bernard Barton, 19th century Quaker banker, contemporary of Charles Lamb, Bowring, Byron and Sir Walter Scott, was a lay

publisher of eight volumes of poetry and is remembered chiefly by the nearly universally adopted "Lamp of Our Feet" (248), and also by the fact that his only daughter married Edward Fitzgerald, famed for his "Rubaiyat of Omar Khayyam."

George Washington Doane's, "Thou Art the Way, the Truth, the Life," (220) is the only hymn by an American to be included in the first edition of the Anglican *Hymns Ancient and Modern*.

"God Hath Spoken thru the Prophets" (247), by Canon George Wallace Briggs (1875-1959), is one of nine hymns out of 500 hymns submitted, to be used in nationwide services at the 1952 celebrations recognizing the *Revised Version* publication.

Princeton University Professor of Religion, R. B. Y. Scott, contributes one of the fine hymns on the "Christian Social Order"—

"O Day of God Draw Nigh"
(187)

In beauty and in power—
Come with Thy timeless judgment now

To match our present hour.

Bring justice to our land,
That all may dwell secure,
And finely build for days to come

Foundations that endure.

Thomas Kelly, (1769-1855), was one of the earliest Christian integrationists, as typified by these rather horrendous lines —

Spread abroad the joyful sound.

Fly in all directions.

Speak to all the world around,

Men of all complexions.

Educated for the Bar, Kelly chose to become a preacher. However, he was too evangelistic for his Anglican bishop who inhibited him from preaching in his diocese. Hence Kelly used his means and talents for erecting churches. Some 800 of his hymns of varying quality were published, among them the excellent, "Look, Ye Saints, the Sight Is Glorious," (169), which is still in use in most standard collections.

One of a number of hymn-writers emerging from legal training and practice, was William Cullen Bryant, whom the *Companion* calls "the first notable American poet, and who, after ten years at the Bar, devoted himself to Journalism and the Bar, including editorships of the New York Review, and the Post, oldest New York daily." . . . "His religious record certainly reveals a lack of any sectarian spirit. After a Congregational up-bringing, he joined the Unitarians. In New York he worshiped with the Episcopalians, and at his country home on Long Island, with the Presbyterians. Then in 1858, while on a holiday in Italy, he was baptized by a friend who was a Baptist minister." Twenty of Bryant's hymns found their way into many hymnals, two of these (386 and 648), included in this new British Baptist Hymn Book.

In John Greenleaf Whittier's, "Dear Lord and Father of Mankind" (50), a universal appeal for all Christian worshipers, is part of a poem of seventeen verses, "The Brewing of Soma," a spirituous drink of India, the poem describing an oriental way of seeking com-

munion with Deity thru intoxication. Whittier felt that some Christians sought sensuous excitement in worship:

"In sensual transports wild as vain
We brew in many a Christian
fane
The heathen soma still."

Whittier made no claims for hymn-writing talent, "for," he said, "I know nothing of music. Only a few of my poems were written for singing, but a good hymn is the best use to which poetry can be devoted."

Two hymns of the lamented, young, modern hymn writer, Jan Struther, 1901-53, famed author of *Mrs. Miniver*, are included in this new Baptist Hymn Book . . . "Lord of All Hopefulness" is fittingly set to the traditional Irish air, SLANE (631). Another of Miss Struther's hymns, "We Thank Thee, Lord of Heaven" (34), is one of twelve of her recognized hymns written before age thirty, and is possibly a forerunner of a present-day trend to address the Deity with the familiar "You"!

David Baker, young musician, born in 1940, has caught the youthful zest of the poet's lines in "Thanksgiving," but preserving a dignified hymn tune style.

These are but a few evidences that British Baptists have been eminently successful in their avowed purpose to compile a hymnal and *Companion* that satisfies the desires of their congregations for the best hymns of the church.

—EDWARD C. STARR

—GUSTAV A. LEHMANN